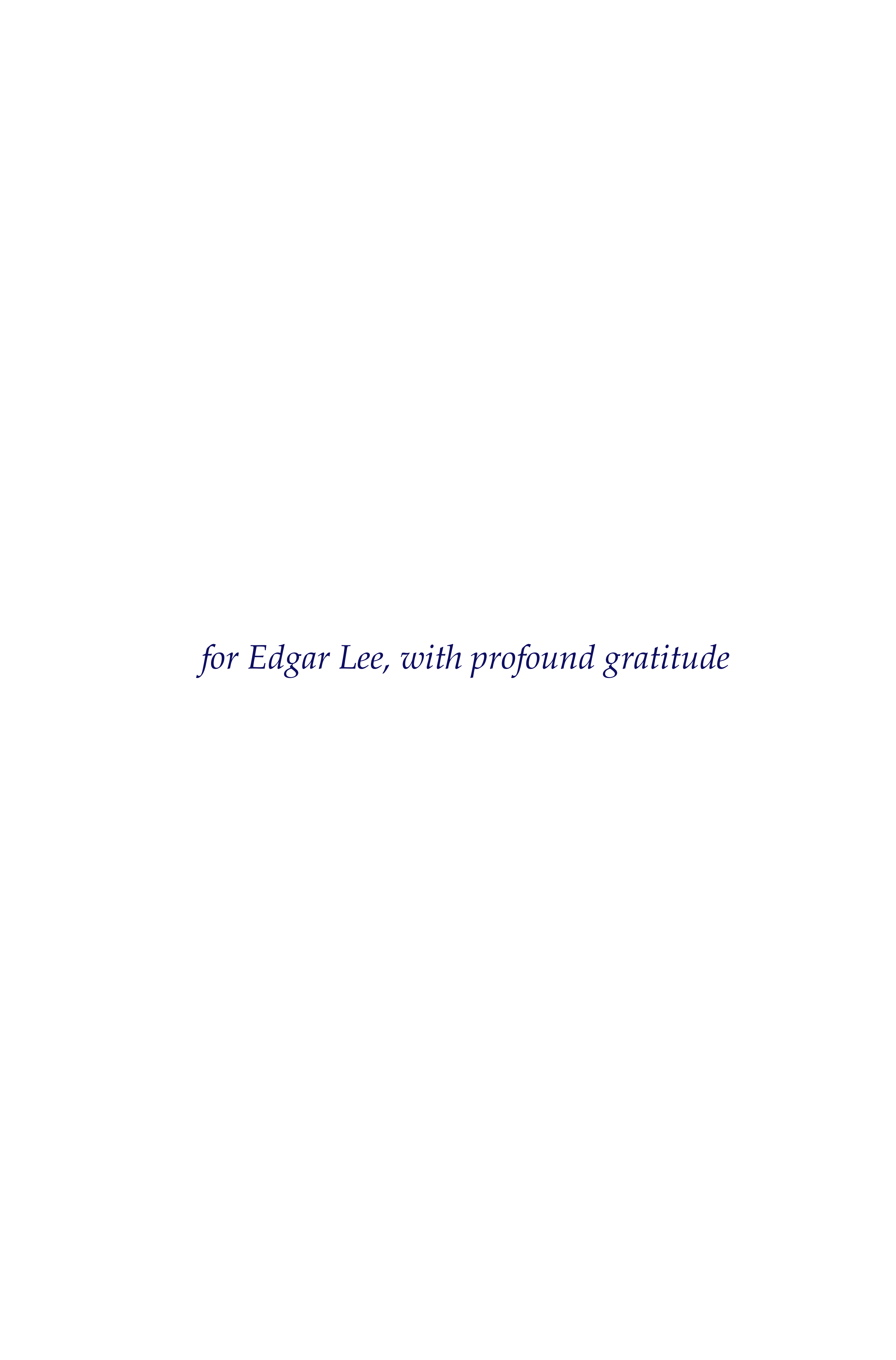
Guillaume-Gabriel Nivers

c1632–1714

Troisième livre d'orgue des huit tons de l'église



for Edgar Lee, with profound gratitude

editor's notes

This performance edition is intended for the moderately proficient keyboard player and largely follows current keyboard notation practice. While the pieces in this book are certainly of musical value, they also offer ample opportunity to explore the rhythmic expression of *notes inégales* and serve as models for improvisation. These concepts are vital to musicianship; this edition is designed to make these works more accessible to the non-specialist. Although written for the organ with specific registrations in mind, these pieces provide valuable study material for all keyboardists and can be very effectively performed on other instruments.

The table below lists the starting page number of each piece (when using an electronic reader, add four to account for this preface). The pieces are organized by tone and each set mostly follows the order listed in the first column. Generally, once each form has been presented, additional instances of some forms will follow (largely in the same order).

tone	i	i in E	ii	iii	iv	v / vii	vi / v	vi / viii
Prélude	2	19	32	51	66	82	102	118
Fugue	4	20	34	52	67	84	104	119
	12	26	40	60	73	92	110	125
Récit	5	21	35	54	68	85	105	120
	13	27	44	61	74	93	111	126
Duo	6	22	36	57	69	86	106	121
	14	28	45	62	75	96	112	127
Basse	7	23	37	56	70	87	107	122
	15	29	42	63	76	94	113	128
Écho	8		38		71	98	114	
Cornet		24		58	78		108	123
				64				
Dialogue	10	25	39	59	72	88	109	124
	16	30	46	65	80	90	116	130
	18	31	48			100		132

The registrations (**GRAND**, **POSITIF**, et cetera) are indicated with a tick mark intersecting the top line of the staff and apply to all notes on the staff which start after the mark. Registrations placed between staves of a system apply to both staves (the mark on one staff may be delayed until after a rest or held note). Registrations placed above a system apply only to the upper staff. Registrations placed below a system apply only to the lower staff.

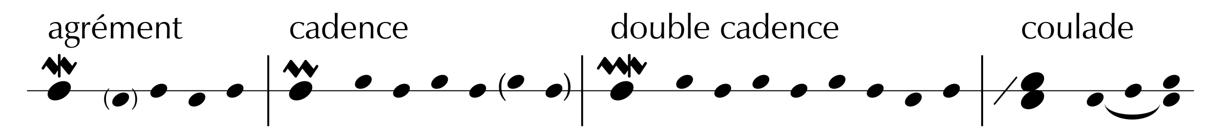
Clefs are restricted to treble and bass. Note that this "simplification" results in more ledger lines and each hand will at times play notes in both staves.

The performance practice of *notes inégales* is sometimes explicitly indicated with dotted notes. Although the sixteenth-notes are often one fourth of a quarter-note, sometimes they simply indicate a run of notes to be played more or less quickly. The typeset notation shows the beats more clearly than the engraving practice of the period; astute performers will not allow the apparent rhythm to interrupt the musical phrasing.

The beaming follows period sources and is often used to suggest phrasing. Because the complex syncopation of the Fugue on page 52 is not well-served by strict adherence to current notation practice, an unmetered typesetting is offered immediately following the standard one.

The execution of the ornaments is illustrated below. In this edition, the slanted line indicating a "coulade fort légère" is always set left of the note-heads. Other ornament symbols are placed

1: above the staff if there is only one voice or for the upper of two voices or for the highest note of a chord
2: below the staff for the lower of two voices or for the lowest note of a chord
3: left of the affected note for a note within a chord.



The editor takes sole responsibility for the accuracy and quality of this edition. Notification of error, inconsistency, or questionable taste is welcome at camerondh·blogspot·com (click this paragraph to access the website).

David Cameron
20 July 2010



Troisième livre d'orgue des huit tons de l'église

Prélude du 1. ton




GRAND

Fugue



Récit



Duo



Basse



Écho


CORNET
4
7
10
ÉCHO
CORNET
ÉCHO
12
CORNET
ÉCHO
CORNET
14
ÉCHO
CORNET
ÉCHO
CORNET
16
ÉCHO


18
CORNET
ÉCHO
20
CORNET
ÉCHO
22
CORNET
ÉCHO
24
CORNET
ÉCHO
CORNET
26
ÉCHO
CORNET
ÉCHO
CORNET
29
ÉCHO
CORNET
ÉCHO
CORNET
ÉCHO
31
CORNET
ÉCHO
CORNET
ÉCHO

Dialogue à 2 chœurs




19
GRAND
POSITIF
GRAND
22
POSITIF
GRAND
POSITIF
25
GRAND
28

Fugue grave



Récit



Duo



Basse



Dialogue de Récits




29
CROMHORNE
33
CORNET
37
CROMHORNE
CROMHORNE ou CORNET
41
45
49
53

Dialogue à 2 chœurs



Prélude du 1. en E



Fugue grave



Récit



Duo



Basse



Cornet



Dialogue à 2 chœurs



Fugue



Récit



Duo



Basse



Dialogue de Récits



Dialogue à 2 chœurs



Prélude du 2. ton, ou du 1. transposé




20
POSITIF
23
GRAND
27
31
34

Fugue



Récit



Duo



Basse



Écho

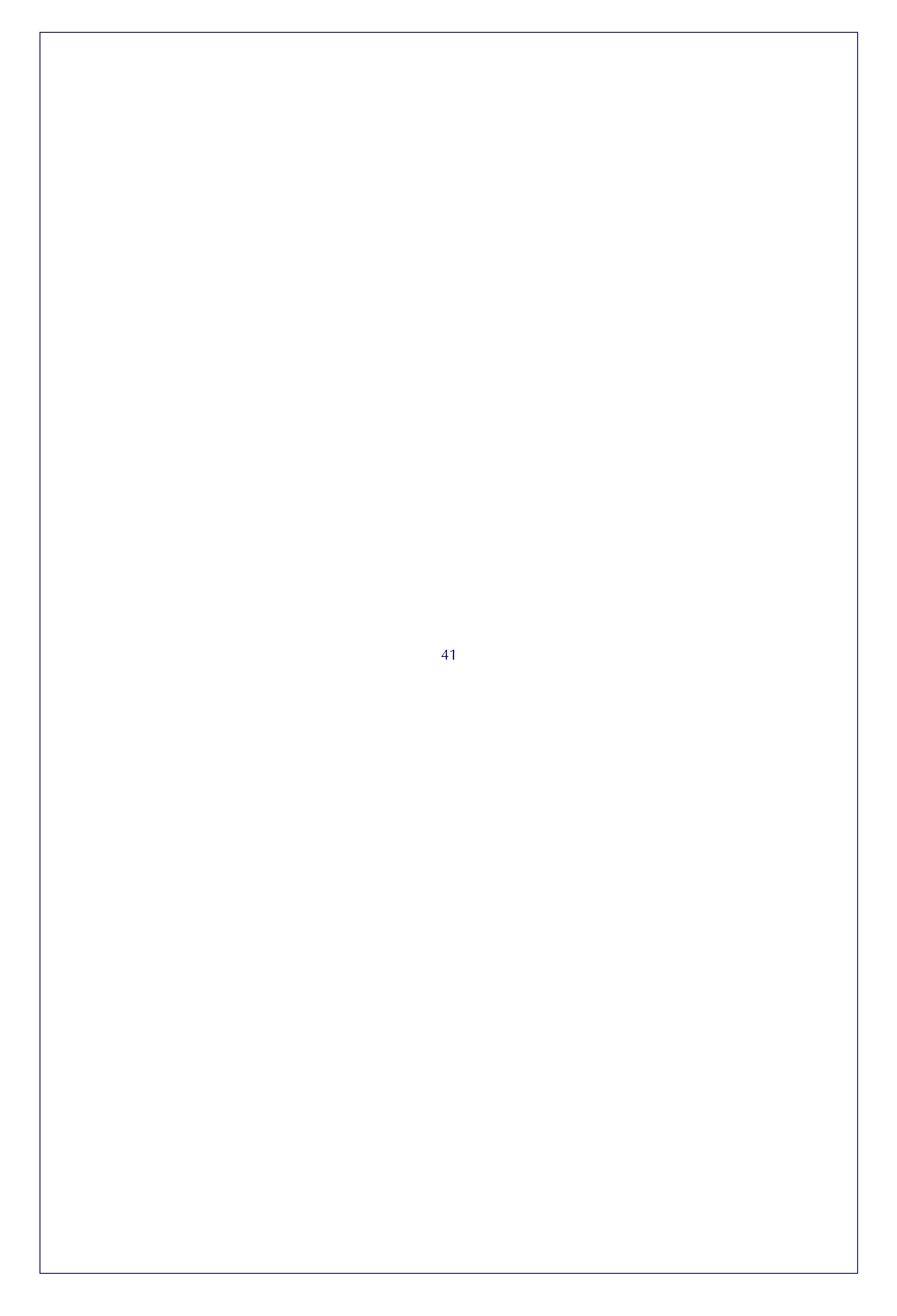

CORNET
ÉCHO
CORNET
6
ÉCHO
CORNET
ÉCHO
CORNET
ÉCHO
10
CORNET
ÉCHO
CORNET
ÉCHO
13
CORNET
ÉCHO
CORNET
ÉCHO
CORNET
ÉCHO
16
CORNET
ÉCHO
CORNET
18
ÉCHO
CORNET
ÉCHO
CORNET
20
ÉCHO
CORNET
ÉCHO
CORNET
ÉCHO

Dialogue à 2 chœurs



Fugue grave





Basse




19
22

Récit



Duo



Dialogue de Récits

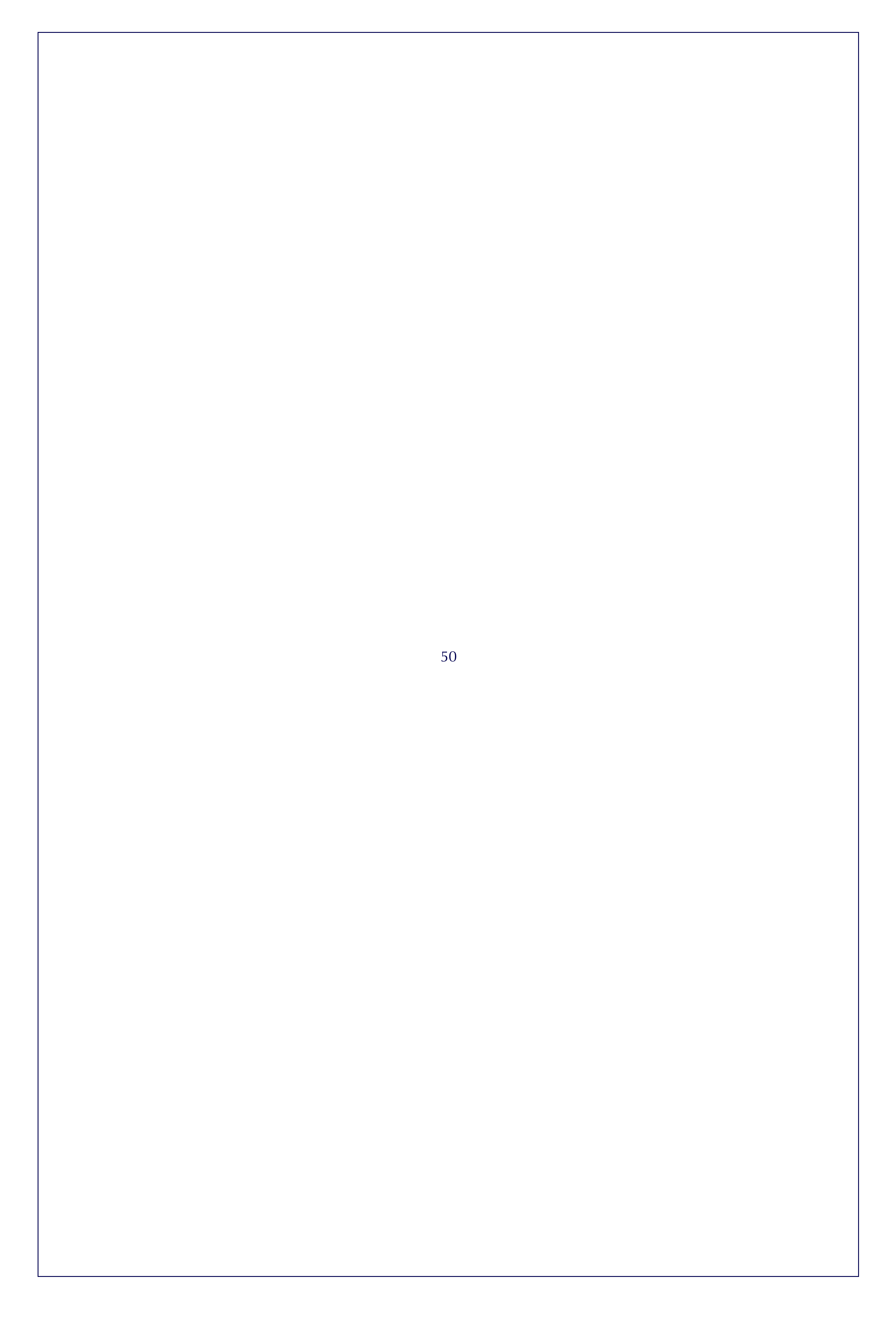



CORNET
17
CROMHORNE
CORNET
19
CROMHORNE
CORNET
21
CROMHORNE
CORNET
CROMHORNE
CORNET
23
CROMHORNE
ou CORNET
25
27

Dialogue à 2 chœurs




21
23
26



Prélude du 3. ton



Fugue

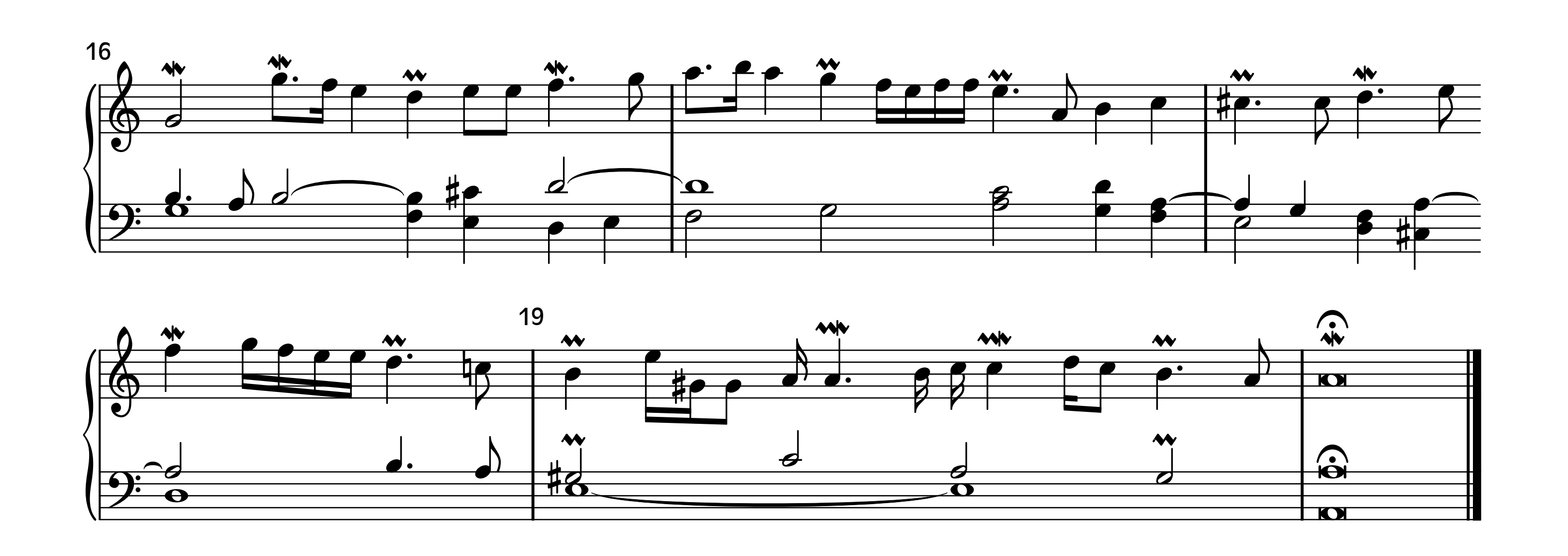


Fugue (unmetered)



Récit




16
19


POSITIF
BASSE
4
7
10
12

Duo



Cornet



Dialogue à 2 chœurs



Fugue



Récit



Duo



Basse



Cornet



Dialogue à 2 chœurs



Prélude du 4. ton



Fugue



Récit



Duo



Basse



Écho


JEU DOUX
CORNET
ÉCHO
CORNET
ÉCHO
CORNET
ÉCHO
CORNET
ÉCHO
CORNET
ÉCHO
CORNET
ÉCHO
CORNET
ÉCHO
CORNET
ÉCHO
CORNET
ÉCHO
CORNET
ÉCHO
CORNET
ÉCHO

Dialogue à 2 chœurs



Fugue grave



Récit

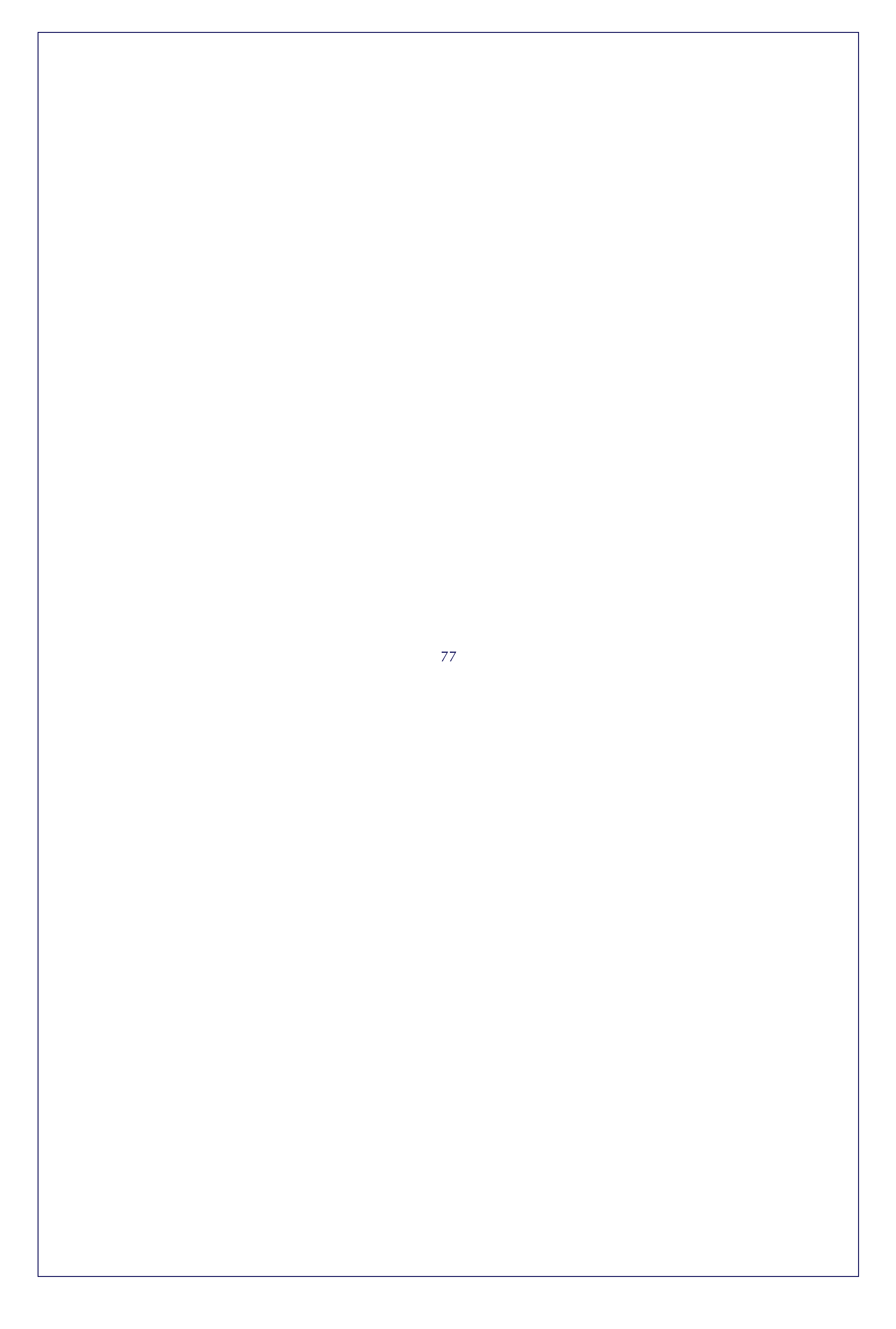


Duo



Basse





Cornet




28
31
34
37

Dialogue à 2 chœurs




20
GRAND
POSITIF
GRAND
23
POSITIF
GRAND
26
31

Prélude du 5. et 7. ton




32
GRAND
36
40

Fugue



Récit



Duo



Basse



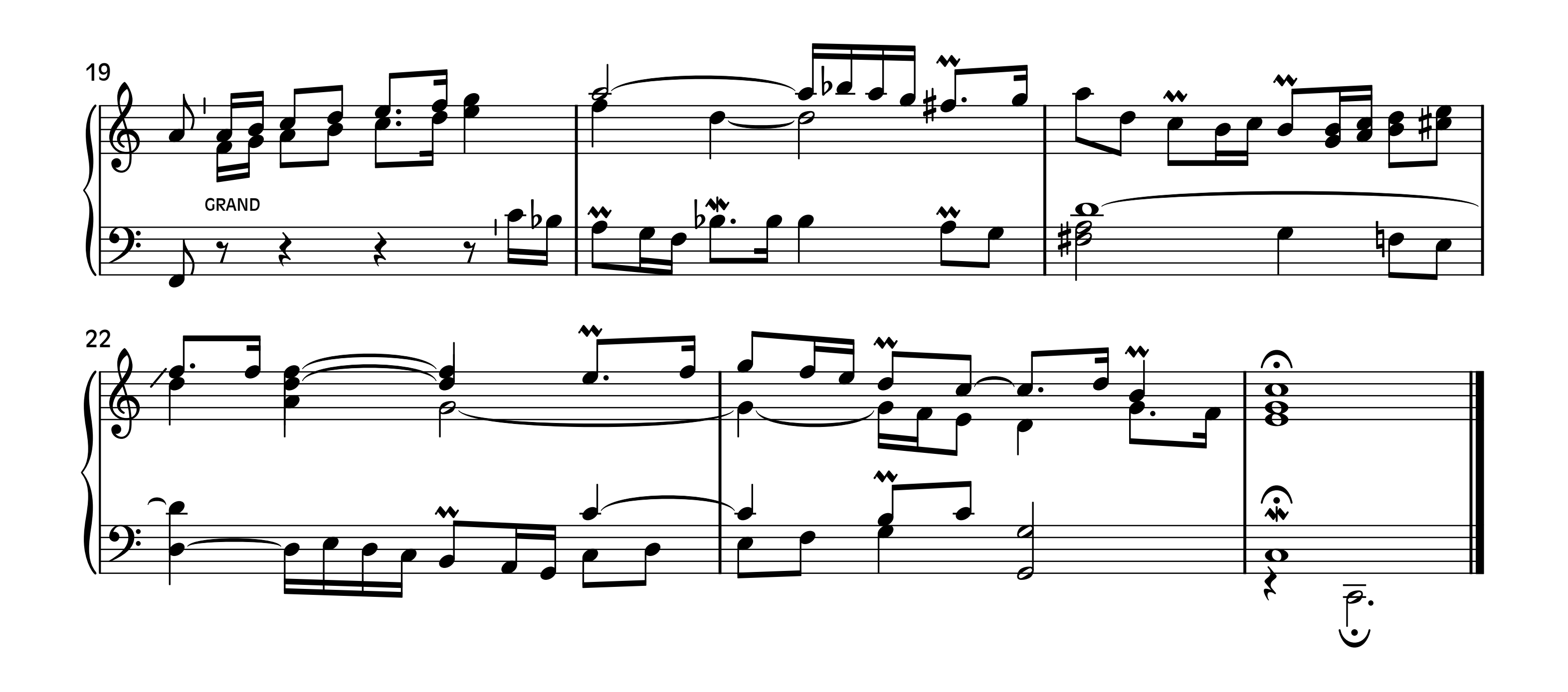
Dialogue de Voix Humaine et de Cornet




16
VOIX HUMAINE
CORNET
VOIX HUMAINE
18
CORNET
VOIX HUMAINE
21
CORNET
VOIX HUMAINE
PÉDALE ou JEU DOUX
23
26
28
31

Dialogue à 2 chœurs




19
GRAND
22

Fugue

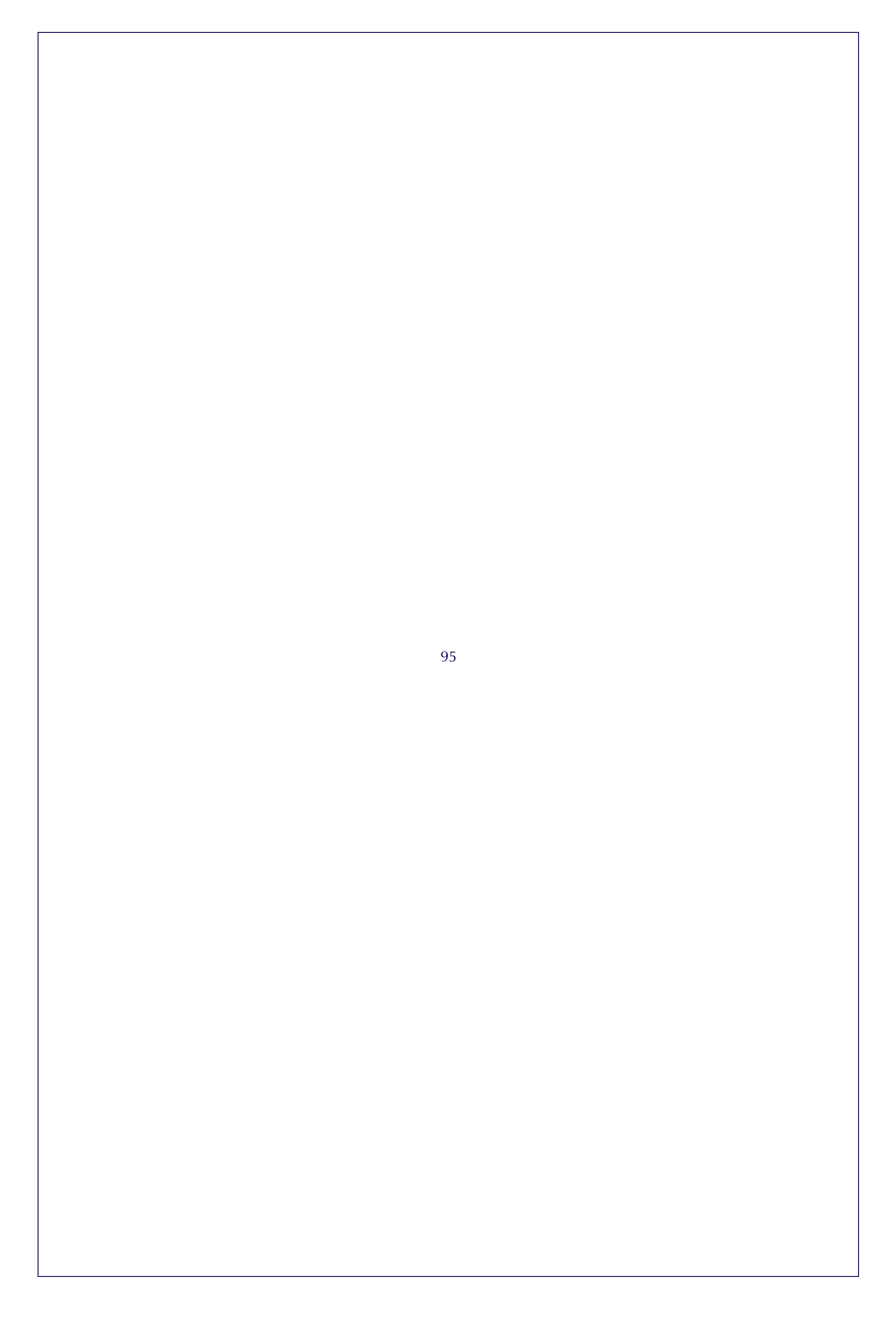


Récit



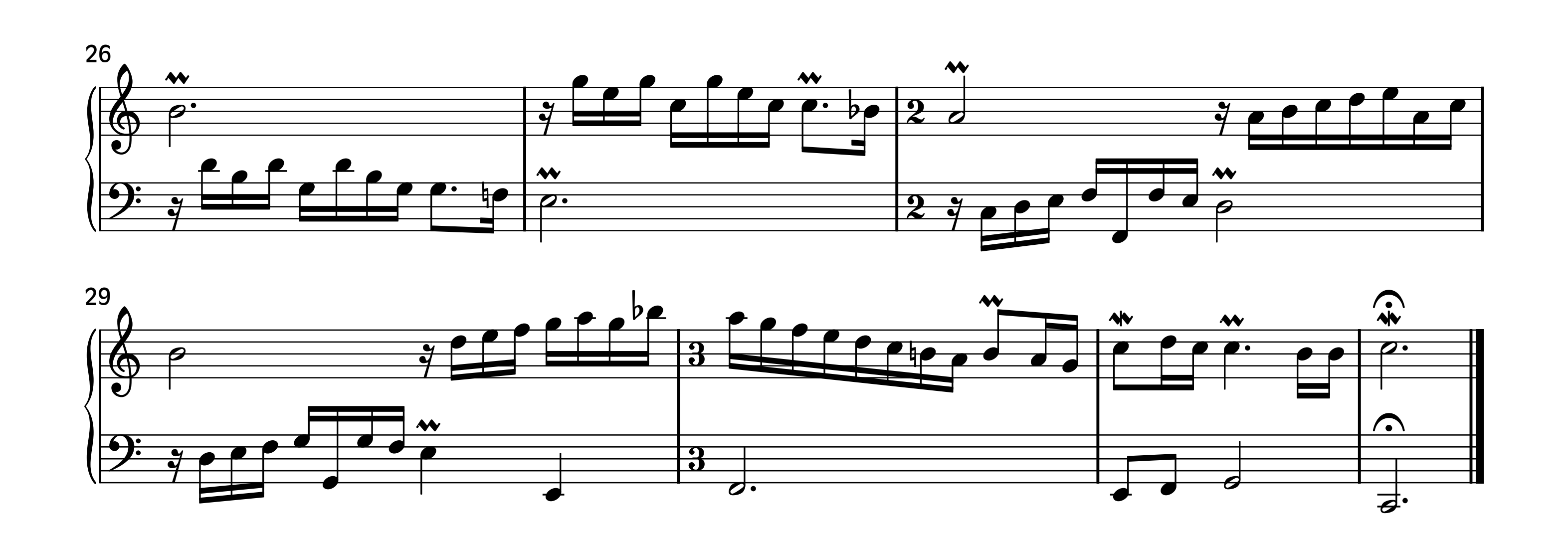
Basse





Duo




26
29

Écho


JEU DOUX
4
CORNET
ÉCHO
7
CORNET
ÉCHO
CORNET
10
ÉCHO
CORNET
ÉCHO
CORNET
13
ÉCHO
CORNET
ÉCHO
16
CORNET
ÉCHO
CORNET
18
ÉCHO
CORNET


20
ÉCHO
CORNET
ÉCHO
CORNET
23
ÉCHO
CORNET
26
ÉCHO
CORNET
ÉCHO
CORNET
ÉCHO
29
CORNET
ÉCHO

Dialogue à 2 chœurs





23
POSITIF
26
GRAND
POSITIF
30
GRAND
34

Prélude du 6. ton, ou du 5. transposé




22
26
GRAND
29

Fugue



Récit



Duo



Basse



Cornet



Dialogue à 2 chœurs



Fugue



Récit



Duo

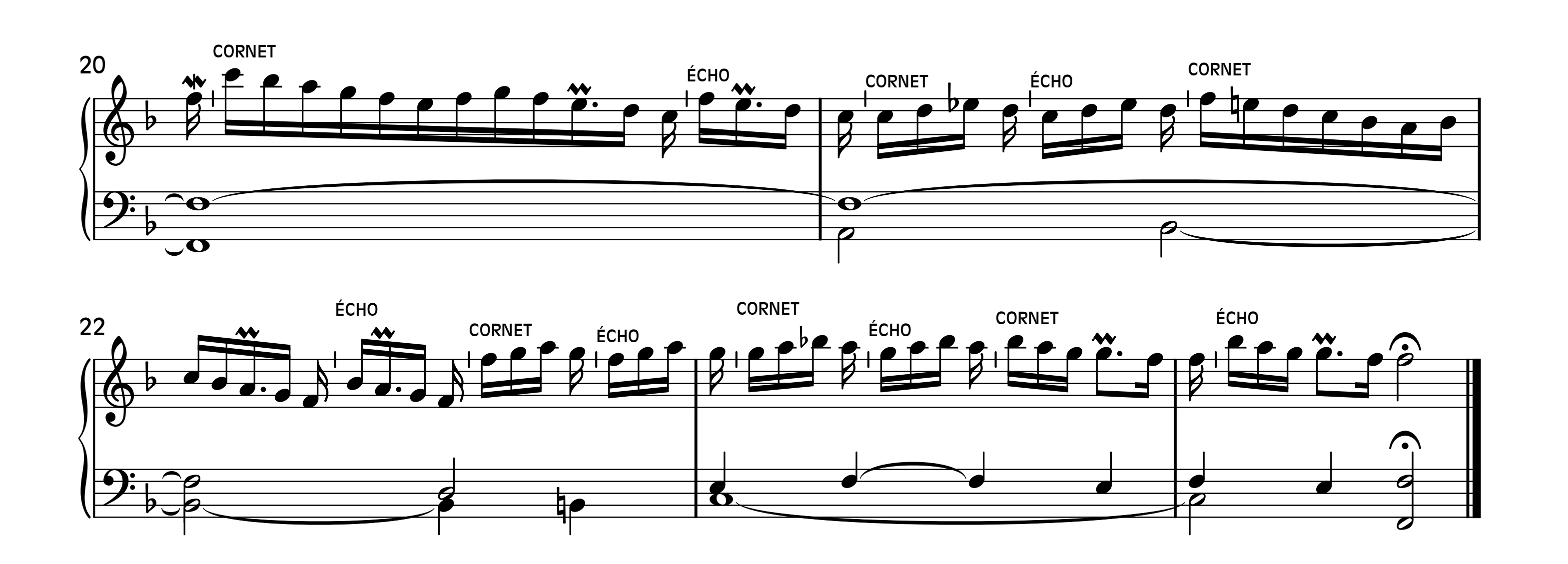


Basse



Écho


POSITIF
CORNET
ÉCHO
CORNET
ÉCHO
CORNET
ÉCHO
CORNET
ÉCHO
CORNET
ÉCHO
CORNET
ÉCHO
CORNET
ÉCHO
CORNET
ÉCHO
CORNET
ÉCHO
CORNET
ÉCHO
CORNET
ÉCHO
CORNET
ÉCHO
CORNET
ÉCHO
CORNET
ÉCHO


20
CORNET
ÉCHO
CORNET
ÉCHO
CORNET
22
ÉCHO
CORNET
ÉCHO
CORNET
ÉCHO
CORNET
ÉCHO

Dialogue à 2 chœurs




32
POSITIF
GRAND
38
43
POSITIF
GRAND
46
POSITIF
GRAND
49
POSITIF
GRAND
POSITIF
GRAND
52

Prélude du 6. en G ou du 8.



Fugue





JEU DOUX

RÉCIT

Duo



Basse



Cornet



Dialogue à 2 chœurs



Fugue



Récit



Duo



Basse





22
25
28

Dialogue de Récits




32
CROMHORNE
36
CORNET
CROMHORNE
CORNET
40
CROMHORNE
ou CORNET
ou PÉDALES
45
50

Dialogue à 2 chœurs




25
GRAND
29
POSITIF
GRAND
33

The text was typeset using OpenOffice.

The music was typeset using LilyPond,
with much gratitude for the work and help
of all involved in that massive project.

This book was edited and typeset by David Cameron, 2010.

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